

Culture

The McGill Daily
volume 85 • number 48
February 1-6, 1996

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You do not have the ability to see that such conviction is an important part of the efforts to discredit those who are trying to alert their Brothers and Sisters to the new threat from the white man, and the attempt to destroy what little Indian land remains in the process of extracting our uranium, oil, and other minerals. Again, to cover up your part in this, you will call me a heartless, cold-blooded murderer who deserves two life sentences consecutively...

— Leonard Peltier

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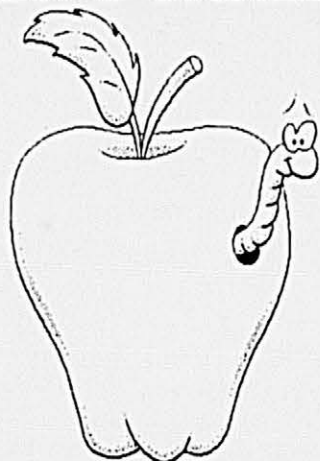
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AN OPEN LETTER TO THE UNITED STATES PAROLE COMMISSION

As the twentieth anniversary of his unjust conviction approaches, we urge you to release Leonard Peltier. Not only is he completely innocent of the crimes with which he was charged, but his continued imprisonment is an indelible stain on the history of the United States.

Even the most cursory glance at the facts of his case underlines that fact that Leonard Peltier is not a guilty man. There is no physical evidence, nor are there any witnesses linking him to the deaths of the two agents. In their own tests, the FBI proved that the fatal bullets could not have been fired by any gun even remotely attached to Peltier.

The conviction of Leonard Peltier was not a tragic mistake of jurisprudence, but another cog in a political machine designed to avenge the deaths of two FBI agents. Moreover, it was another example of how the United States has suppressed any native voices that have dared protest the theft of their land, the destruction of their political systems and the murder of their people.

The trial of Leonard Peltier was a show trial in the meanest sense of the word. Witnesses were either bribed into parroting the prosecution's case or coerced with threats of violence and reprisal. Peltier was stripped of his humanity and dressed as a radical Indian terrorist, bloodthirsty for scalps, hungry for vengeance.

Although it is undeniable that Peltier did not shoot the federal agents, it has been argued that his presence as an AIM member at Pine Ridge is enough to convict him of aiding and abetting their deaths.

But remember, too, that Pine Ridge was a community plagued by violence and besieged from within and without. Ruling by terror and force, Dick Wilson bought loyalty with federal funds, and used his GOON squad to silence anyone who dared criticise the corruption of his regime.

Standing behind Dick Wilson was the full weight of the American government. For them, Wilson was a convenient puppet: he provided the sham of 'democracy' while signing away Lakota land.

It was into this environment that AIM was invited by the traditional elders of the community. They came not only to protect the traditional Lakota from the Wilson militia, but also to reinstall pride in Lakota traditions and culture.

Although it has been portrayed in most media accounts as a terrorist organisation, the

roots of AIM stretch back to the very first Sioux wars of resistance to American conquest. It was in the spirit of Crazy Horse that AIM came to Lakota territory and it was with the memory of Crazy Horse that Leonard Peltier stood and fought at Pine Ridge.

Like Crazy Horse, AIM was a militant movement that was not afraid to use force to defend their political beliefs. But it was not a violence that came as a defense of power, like the FBI or Dick Wilson. The militancy of AIM was a violence of resistance, not repression.

But like the Black Panthers or the Mohawk Warrior society in

Canada, the militancy of AIM was shown to the outside world as the only aspect of their nature. Their violence was exaggerated to obscure their vision of justice.

As the members of AIM were hunted down and condemned for murder, Dick Wilson and Dick Nixon remained free. Who called for the name of the killer of John Stuntz? Or the sixty other Lakota who died at Pine Ridge during the decade long reign of GOON terror?

The brutality of the FBI and the GOONS and the perversion of 'justice' that was Peltier's trial and conviction is not simply an isolated incident in the history

of the United States. It is yet another sorry example of how non-native governments throughout North America have waged war against the original inhabitants of the land.

Like the position of African-Americans, labour unions and women's groups, the history of AIM and Peltier is an example of what usually happens when marginalised groups dare to question the 'logic' of power. Time and time again, these groups are dismissed as radicals, vilified as terrorists or criminals, and denied justice in the courts of the land.

Peltier stands as a symbol of this colonial dynamic. He was

tried and convicted not because of the events of June 26, 1975, but because of the imperial logic of the United States in Sioux territory. Like countless Sioux and indigenous people before him, his resistance to cultural, political and environmental genocide marked him for persecution.

Justice, not only in a strict legal sense, but also a political sense, was not done the day he was sentenced to two consecutive life terms.

We urge you, with the strongest possible words, to release Leonard Peltier, so that even the smallest semblance of justice can finally begin to be done.

On Lakota Land

THE EVENTS LEADING TO JUNE 26, 1975

Tensions were high on the Pine Ridge Reservation in the 1970's. Traditionalist natives and their government-sympathising counterparts were at odds. Dick Wilson, an anti-traditional government sympathiser who supported selling off native land for uranium mining, was elected to tribal chairperson by less than 20 per cent. In this position, Wilson had the power to allocate federal funds as he saw fit. In an attempt to silence dissident voices, he instituted a "reign of terror" on the reservation from 1973-75.

With federally provided arms and FBI-provided training, Wilson formed the GOONS, or the Guardians of the Oglala Nation. This paramilitary group harassed and intimidated traditional Lakota reservation members and were responsible for numerous deaths.

In defense, the elders of the Oglala Nation invited the American Indian Movement (AIM) to the reservation. The AIM is a traditional aboriginal organization which seeks to protect native land and heritage. Although the group does not advocate violence, it believes that sometimes force becomes a necessary response to constant strife.

On June 26, 1975, two FBI agents followed a red pick-up truck onto the reservation, despite the fact that sovereign territory is clearly out of FBI jurisdiction. The truck stopped and its three occupants got out to confront the two unidentified FBI agents. Both parties were armed. Allegedly, the agents fired first on the native people and a skirmish ensued.

The sounds of gunshots alerted members of AIM who were in a campsite nearby. Among them was Leonard Peltier. Soon after, 150 FBI agents, police officers and GOONS arrived at the scene. In the end, both FBI agents and one native man, Joe Stuntz Killright lay dead.

Four native men were targeted for prosecution for the deaths of the two FBI agents: Darelle "Dino" Butler, Bob Robideau, Jimmy Eagle, and Leonard Peltier. Stuntz' death was never investigated. Robideau and Butler were apprehended first and put on trial. Both were acquitted on the grounds of self-defense. The jury concluded that the FBI intrusion on sovereign land was an invasion by a hostile, paramilitary force and that the deaths were unfortunate, but predictable in light of the tension that existed on the reservation. Charges were dropped against Jimmy Eagle, leaving only Leonard Peltier, who had fled to Canada.

To prosecute Peltier in a US court, the government extradited him. Falsified and coerced affidavits were used in this endeavor. In 1989 the Supreme Court of Canada acknowledged that a fraud had occurred and recommended that the federal government remedy the situation. The Canadian government, though, has failed to take any action.

Peltier was prosecuted in a hostile courtroom in Fargo, North Dakota, before 12 white jurors and a judge known for convicting natives. The jurors were coerced by threats from the government that AIM snipers would kill them. Armed mar-

shals were placed in the courtroom and the windows were painted black to enhance the environment of fear.

Evidence that was submitted at Butler's and Robideau's trial was considered inadmissible by the Fargo judge. The prosecution's evidence was later found, through the Freedom of Information Act, to have been obtained under duress and coercion. Many people who submitted affidavits did so out of fear and to protect threatened family members. The FBI even went so far as to fabricate a murder weapon to gain a conviction.

Peltier was sentenced to two consecutive life terms. To this day, Leonard Peltier is still incarcerated even though he has undergone three appeals and the Appellate Court concluded that there was a "clear abuse of the investigative process" which "casts strong doubts on the government's case." Yet, Peltier has not been granted a new fair trial.

On November 21, 1993, Peltier filed for executive clemency.

He is the father of seven children and has five grandchildren. Peltier hopes to continue the struggle for native rights through AIM and hopes to own a farm to raise buffalo and teach oil painting.

Since his conviction, an anonymous person has come forward and admitted that he was responsible for the deaths of the two FBI agents, claiming that he killed them out of self defense.

Coincidentally, on the same day of the shoot-out, Dick Wilson signed over one eighth of the Pine Ridge Reservation to Union Carbide for uranium mining.

What you can do

For more information, you can find several books about Leonard Peltier. The following are highly recommended:

In the Spirit of Crazy Horse, Peter Matthiessen

The Trial of Leonard Peltier, Jim Messerschmidt

The Agents of Repression, Ward Churchill.

Also, the movie *Incident at Oglala*, produced by Robert Redford, is an excellent summary of the incident and the events surrounding it.

The *Daily* has several letters addressed to Janet Reno, Jean Chretien and Bill Clinton.

We strongly urge you to send letters to the U.S. Parole Commission.

Their e-mail address is r2jsq@vm1.cc.uakron.edu or r2jsq@akronvm.bitnet.

Their postal address is 5550 Friendship Blvd., Suite 420, Chevy Chase, MD, USA, 20815.

They can be reached by fax at (301) 492-6694.

On March 19/20, 1996 there will be a demonstration in Washington D.C. A bus will leave from Montréal to join the groups there. For more information, come down to the *Daily* or contact HeadFood (843-8653). Keep reading the *Daily* for more updates and information about the demonstration.

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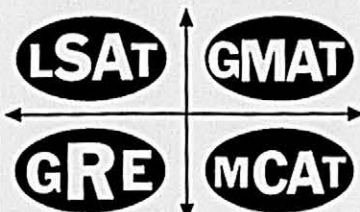
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ON BEING "YOUNG AND INCOHERENT"

Recently the executive of PGSS had lunch with Principal Shapiro. At that meeting we voiced our concerns about his move to privatise McGill, as set out in his document "Towards a New McGill." Specifically, we pointed out the consequences of privatisation for accessible education. Dr. Shapiro agreed that privatisation violates the principle of equal opportunity for education; "but," he said, "what other choice do we have, if we want to maintain McGill's standard, given the government's current cuts to social spending?"

I responded by suggesting that perhaps I was young and idealistic, but I felt it was imperative both to maintain the quality of education and the principle of equal access for all.

He replied, "You aren't young and idealistic, you are *young and incoherent*; it is impossible to have both."

"That's funny," said I, "it hasn't been incoherent to hold the two together up until this point."

"Yes, but it is now."

So, I deduce from this conversation, to be coherent one must sacrifice one's principles to maintain quality education.

To be coherent means to be-

lieve that there is in fact not enough money in the economy for education; it means that it is perfectly acceptable for the owners of large corporations to continue to leave their taxes unpaid, for their children to receive "quality" McGill education, while those without money or education go without.

For Shapiro, coherence means that these large corporations, rather than supporting education through taxes, will make direct contributions to projects of their choice; coherence therefore means that education and research are tied to the corporate

agenda.

Given these deductions, it would seem that for Shapiro, coherence means sacrificing both accessibility and quality. I guess I should take "incoherent" as a compliment.

Has the principal considered that perhaps coherence would entail lobbying the government?

If one truly believed in quality and equal access to education, wouldn't one do one's utmost to uphold these principles? Wouldn't this entail pressuring the government not to cut social spending?

But if instead, the principal sees fit to indicate to the government(s) that he wants to privatise (rather than lobby against the cuts), why would the government continue to allocate the same amount of money to education? If money is not allocated to post secondary education, universities will have to privatise and the principal will be "forced" to abandon his principles.

If our own principal, in his search for coherence, will not lobby on our behalf then I suppose we are left to our own de-

vices to try to hold accessibility and quality of education together.

To this end, the Canadian Federation of Students has called for the pan-Canadian Day of Action on February 7th.

The demonstration is designed to send a clear message: Stop the Cuts; there is money in the economy, and the money is to be found through taxation of profitable corporations and wealthy individuals.

So come celebrate "coherence" with a protest.

Wednesday, February 7th, 2:30, Roddick Gates.

Opinion submitted by Erin Runions, vp-external affairs, PGSS

Hyde Park

Occupy a bank today

Make the corporations pay:

It's been a dispiriting year since the mass budget protests and walk-outs of January 1995: student activists have had to face crises of individual bankruptcies, transferred loans and closing departments, while still challenging the unconscious priorities that make the cut-backs seem necessary.

Few groups have been more successful at this than Victoria's *May Day*, an anarchist collective now planning for joint actions with dissidents across the country.

As a movement drawing on both seniors and students, *May Day* has used seminars, street theatre, and, above all, bank occupations to emphasise that it is low corporate taxes and tax deferrals — not social programs — which are the main cause of the

national debt.

Proceeding from a critique of individual institutions (the Royal Bank, for example, owes more than \$1 billion), members argue it is the very structure of big business that makes it inaccessible both to Canadians, and to victims of its 'development' elsewhere in the world (e.g. the Scotia Bank's support, through NAFTA, of the confiscation of communal lands in Chiapas).

The collective's first civil disobedience, on (guess when!) *May Day*, 1995, featured a Victoria student declaring official default on his student loan due to social conditions. To the guitar-strummed tunes of "O Bankruptcy", mixed with banners, balloons, and the gleeful accompaniment of close to a hundred sympathisers, the Royal Bank

was peacefully 'held-up' for more than an hour until corporate security (a.k.a. police) succeeded in arresting nine sit-in demonstrators: all were released later that day.

The group's anarchist principles had an unexpected affirmation after police tried to paralyse a June 9th action by breaking up a planning session in a public square. Despite the removal of so-called 'leaders' (in fact anyone who was seen to speak out), members joined in a human ball to prevent further arrests, then proceeded to shut down a Scotia Bank with locks, a giant banner, music, and of course, pamphlets and explanations for the passers-by. All captives were released within three days, and police are now themselves facing charges for the irregularity

of those first arrests.

One of *May Day's* strengths is the experience many members have had in other environment or social justice movements. Believing that all oppressions are connected, they try to set up the same egalitarian, non-sexist, non-homophobic atmosphere in their meetings that they are working to introduce to the larger society. *May Day* has also learnt support to compatible (though not specifically bank-related) groups, such as *Take Back the Night!*, *Food Not Bombs!*, and the defenders at the September native stand-off at Gustafsen Lake.

For information on *May Day's* most recent activities, or to organise a joint action, please call Chris Scott at QPIRG: (514) 398-7432.

Opinion submitted by Chris Scott

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Good-bye Charlie
To the Daily,

Recent royal quarrels give ample reason to rethink the role of monarchy in the Canadian context. Canada is an independent country which has its own Constitution and Charter of Rights. We have our flag, our Capital and our Parliament, our currency, our national bird and our national anthem, and many, many other institutions. On the other hand, the behaviour of the present royalty in Britain, to whom we owe our allegiance, leaves much to be wanted.

Starting with the future king of Britain, Prince Charles, many royals have shown utter disregard for the positions they occupy. The Crown Prince himself carried on a love affair with another woman (or did he have other women in his life) while he remained married to Princess Diana. His brother Prince Andrew, has a broken marriage; so have his sister, Princess Anne, and aunt, Princess Margaret.

Canada can certainly do without this type of monarch, the constitutional head of our country. We are a free country, and there is absolutely no need to have a foreign ruler as head of our nation. Indeed, doing away with this monarchy will do us much good. It will appease many Quebecers, in particular, and people of origins in countries other than the United Kingdom. Many Canadians simply have no attachment to the parasites who rule the House of Windsor.

I believe Canada must break its link with the royalty of Britain, and say "Good Bye, Charles!"

Mehdi A. Shaliwani

What evil?

To the Daily

Eric Schechter, claims that the Arab states in 1948 should have agreed to a repatriation plan for 100 000 Palestinian victims of "land clearing operations" and resettle the

rest in the Arab countries. Schechter assumes that all should believe that the Palestinians have no attachment to Palestine, and that they should willingly leave Palestine, for the Jews have a sacred right to it. And if Arab countries do not accept the Palestinians who left Palestine, it proves that they are evil.

To most of the Arabs, the Jews were colonial settlers brought in by the British, who had as much right to that land as did the whites in Rhodesia and in South Africa.

Schechter also claims that since the PLO came into existence in 1964, they were evil. To the Palestinians, the Jewish immigrants were colonial agents who had dispossessed them. Now were ZANU and ZAPU evil for opposing Rhodesia? In this light, the PLO's existence should have been expected. They are evil only if you adopt Schechter's view.

For terrorism, the Israeli government is guilty. This is sacred terrorism, or at least that is how their late Prime Minister Moshe Sharett described it. These many incidents include the use of their police and death squad, the bombing of West Beirut in 1982, and the incessant shelling of refugee camps in south Lebanon.

They invaded that country, killing at least 20 000 people, and committed many atrocities. The most common purpose is to terrorise Palestinians in neighbouring countries and to pressure their host governments into slaughtering Palestinian guerrillas.

As for the peace accords, they call for limited self-rule, which resembles the policy of South African apartheid. This is no surprise considering the cozy relationship that's existed between Israel and Apartheid.

Richard Beaulieu

Letters

I CHANGE THE IMAC

by idellasturino

It's hard sometimes, reading the newspaper. Or watching television. Or riding the subway. Or waiting for a bus. Not because the act itself is a strain, but because of the number and nature of the ads which are ever-present when we read the paper, watch TV or travel.

Wherever we are, ads scream at us to buy more, eat less and look better.

For women, the barrage of ads pushing more consumption are more than just overwhelming. They're also offensive.

A 1994 study conducted by Mediawatch, a non-profit feminist organisation which monitors the portrayal of women and girls in the media, showed that most women were affected by the nature of the onslaught.

"We polled women across the country and found out the vast majority of women were offended by the portrayal of women in ads," says Shari Graydon, president of the Vancouver-based organisation, adding that tackling the sexist portrayal of women in advertising has been on the feminist agenda for decades.

Mediawatch's study showed that the widespread dissatisfaction women feel with the female images used to sell them products manifests itself in different ways. While only eight per cent of women polled voiced their disapproval by writing a letter and 13 per cent made a phone call, 53 per cent said they boycotted products marketed to them in a way they found offensive.

Given these numbers, one would think advertisers would begin to re-evaluate the way in which they tell us what we need. After all, Graydon points out, there's a huge financial incentive to give women what they want in ads, considering that they are the principal buyers in everything from food to men's clothing.

But a quick glance through a

glossy women's magazine or a minute channel surfing in front of the TV shows that if things are changing, it is happening slowly.

Women — mostly white and under 25 — are still depicted as passive sexual objects whose weight and appearance portray them more as mannequins than real women.

Graydon notes that even though most women don't consider themselves feminists, conversation among them increasingly includes discussion of why this kind of representation is unacceptable.

Some women are boycotting, others are letter-writing and others are arming themselves with cans of spray paint in an effort to "improve" the images surrounding them.

Billboard activism, for one thing, has sprung up against various ad campaigns both in Canada and the U.S. Last spring, Toronto-based *This Magazine* re-

media, are also pushing for change in marketing tactics of other industries.

Cicada, a group of New Jersey artists re-covered a billboard advertising Kool cigarettes with a message of their own. The spoof ad, pictured in a fall, 1995 issue

**"To understand this technological world we need more than one kind of literacy."
— Barry Duncan, media literacy advocate**

of *Adbusters* magazine, attached to the familiar slogan "Forever Kool" an image of a corpse's feet protruding from the letters, morgue-style.

Concern and anger about ads has manifested itself in other types of activism as well, and when expressed loudly enough, advertisers have sometimes been forced to listen.

Calvin Swine

The uproar which ensued a couple years ago over the Calvin Klein ad campaign for Obsession for Men was one case in point of the success of campaigns to subvert the subtexts of ads.

The photograph of a naked Kate Moss sprawled front down on a sofa and gazing wide-eyed at the camera, was more than women were willing to take. When the ad campaign launched itself onto magazine stands, bus

shelters and TV air waves in the U.S., mobilisation against it was quick.

This time, the controversy surrounding Moss wasn't her weight, which has been held up before as an invitation to anorexia, but the sexual invitation sent by her pose. Pointing out that the British model looked much younger than her real age, critics said the implied setting of the ad was one of sexual exploi-

tation and abuse.

"Although teenagers know about Kate Moss and don't read that ad as an invitation for child abuse, most adults do," Graydon said when asked about the uproar south of the border.

Graydon also points out that

the Moss ads weren't the first to evoke angry reactions against the company. "Calvin Klein has been on the cutting edge of offensive advertising for 15 years, starting with the Brooke Shields ad that read 'Nothing between me and my Calvins,'" says Graydon.

The Moss ad, however, received more complaints than any other and this time, after a deluge of media attention and debate, the fashion designer not only pulled the multi-million dollar campaign — he also authored an apology published in the *New York Times*.

But despite the success in pushing for the pull-out of the pedophilia-like Moss ads, Calvin Klein continues to come out with ads which evoke anger.

Archetypal mind polluters

As a result, some media activists like the Vancouver-based quarterly, *Adbusters*, are continuing to exert pressure.

Adbusters, which has taken on the Calvin Klein ads, has done campaigns against other companies in the past. The magazine calls itself a "Journal of the Mental Environment" and publishes articles about the addictive, harmful and consumption-driven culture of media advertising.

Its Media Manifesto, printed in the summer, 1993 issue, declares the magazine "will take on the archetypal mind polluters" like Marlboro and McDonald's through anti-ads, by taking control of the role their products play in our lives and by "culture-jamming."

"Culture jamming," says Katherine Dodds, a film-maker and associate editor and columnist at *Adbusters*, "is essentially activism. It's not just theoretically about the media and what's wrong with it but what can be done.... It's causing a bit of trouble along the way, whether it's billboards or the un-commercials."

Adbusters does not contain any 'real' advertising. Instead, its

pages are full of anti-ads, many of which have recently been targeting Calvin Klein. The back cover of the magazine's latest issue depicts a woman trying to "Escape" from the view of a photographer's camera.

Although many of anti-ads poke fun at the fashion industry and refer to the social problems, like anorexia, related to them, many others refer to the tobacco, alcohol and fast food industries. Past anti-ads have targeted Absolut Vodka, Benetton and McDonald's.

Jim Munroe, managing editor of the magazine, says that what their famous spoof ads try to do is open people's minds. "Humour is one of the most effective ways to do that. If people laugh at something they previously took seriously... I like to think we're breaking down the status quo opinion," he says.

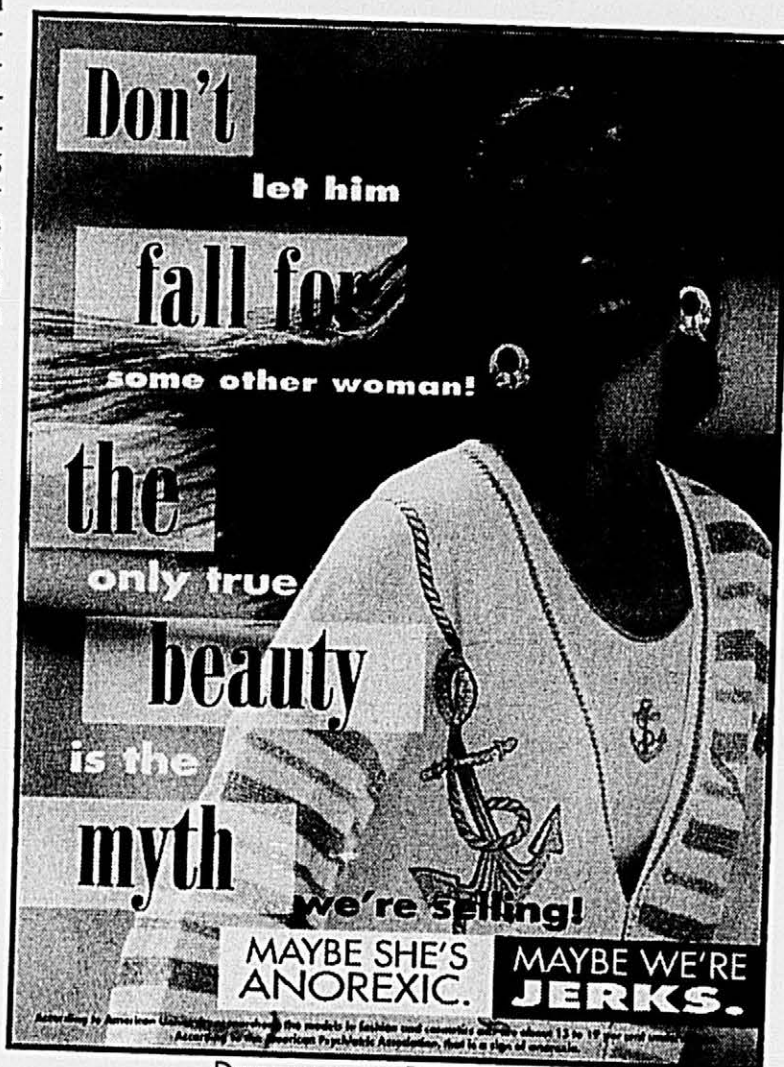
Dodds, who also uses humour in her programming for Vancouver-based SheTV Productions, a community TV station started by Danielle Prohom Olson about five years ago, agrees.

Referring to the success of the campaign against the Calvin Klein Moss ads, Dodds adds, "We want to change the way people think. This is where I think humour and guerrilla tactics can work by disrupting the insecurity and feelings of sexual inadequacy we feel... if we look at something and laugh at it, it can work."

Jamming the air waves...

The attack on Calvin Klein isn't over, nor is it confined to the pages of *Adbusters*. The Media Foundation, the non-profit organisation which publishes *Adbusters*, is on its way to jamming the TV air waves with two un-commercials based on earlier anti-ads, produced by Dodds. One ad, which features the naked torso of a woman hunched over a toilet bowl vomiting under the caption "Obsession for Women: The Beauty Industry is the Beast," is set to air on CityTV's Fashion File Thursday through Sunday of next week to correspond with Eating Awareness Week.

These aren't the first un-commercials to be produced by the Foundation. A few years ago, Greenpeace commissioned the group to make a spoof ad drawing attention to the pollution



DEBUNKING THE BEAUTY MYTH, SUMMER 1993

ported the after-dark messages left with paint and markers on Calvin Klein ads and *Toronto Sun* newspaper boxes — the newspaper features a Sunshine Girl wearing a bikini in each edition — by a group of teenage women calling themselves "The Bitch Brigade."

This type of activism is not being taken by women's groups alone. Other activists, while joining the campaigns to rid the negative images of women in the

Women jam, intervene and transform ads GE OF MYSELF



AN ADBUSTERS AD PARODY, SUMMER 1993

to the Charter are rarely made at a lower court level, where the Autosaurus ad case was fought. The Foundation is bringing their claim to the Supreme Court, where it thinks it has a better chance of effecting legal change.

But Munroe also says that getting ideas about advertising and air wave ownership into the public discourse is as important as legal changes themselves.

Asked about any expected problems when the Calvin Klein un-commercials air, Munroe points out that after the legal battle with the CBC, "the next broadcaster will think twice about rejecting us."

... and intervening

The culture jamming done by *Adbusters* is also appreciated by other media activists working to improve and draw attention to the harmful messages sent by ads.

"I think they do great stuff,"

Graydon's Mediawatch, which was created in 1981 originally as an arm of the National Action Committee on the Status of Women, does its own version of intervention into the media and its sex-stereotyped advertising.

The organisation conducts research, educates and publishes a pro-active newsletter six times a year. It also makes submissions to industry bodies and companies about how they can improve their advertising in order to meet the demands of their often unheard audiences.

But many media critics point out that criticism of the media has to be done in schools as well as on the streets and in boardrooms.

In response to the growing body of literature about the importance of media education — or media literacy — which arose in the 1970s and 1980s, high school media literacy classes were introduced in provinces across the country except for New Brunswick, P.E.I. and Newfoundland.

In 1986, the Ontario Ministry of Education mandated that 10 per cent of Grade seven and eight English classes and 30 per cent of high school English classes focus on media literacy.

Barry Duncan, author of the best-selling *Mass Media and Popular Culture* and president and founder of the Association for Media Literacy, was involved in the province's introduction of media analysis into its curriculum.

Duncan agrees that the humour used by *Adbusters* can be a useful tool and serves an important purpose, adding that the tactics used by the magazine are similar to the role of media literacy classes in that "we both have a questioning attitude toward the dominant media."

Media literacy classes, however, go beyond the humour and ridicule and provide another useful kind of intervention.

"Democratic access to information and understanding information is central to democracy in the 1990s. Without these skills and ability to question, you can't call yourself a democracy," says Duncan of the importance of

media literacy classes in a media- and technology-oriented society.

Activists like Graydon agree that media education is an essential part of the process of effectively improving the "mental environment" we inhabit as mass consumers of media. In fact, Graydon thinks media education should be introduced to elementary school children.

But she also recognizes the importance of moving beyond intervention to a replacement of the dominant images with new ones.

"I'm a huge proponent of media education, the only caveat I have is that, based on personal experience, being intellectually engaged and critical of the images you see is valuable but its not enough."

"We live in a media dominant culture where we're bombarded by what it means to be a man and

Woman."

The need for replacement

Because Graydon recognises the need to move beyond criticism toward replacement, she actively supported the establishment of the Women's Television Network (WTN).

Studies have shown, Graydon says, that given enough choice through cable programming that better represents them, women will invariably choose to switch off *Baywatch* in favour of *Murphy Brown*.

In addition to making a business and philosophical commitment to the positive representation of women, the WTN, says Graydon, "indicated a commitment to running advertising that wasn't offensive to women," adding that she's never seen an offensive ad on WTN.

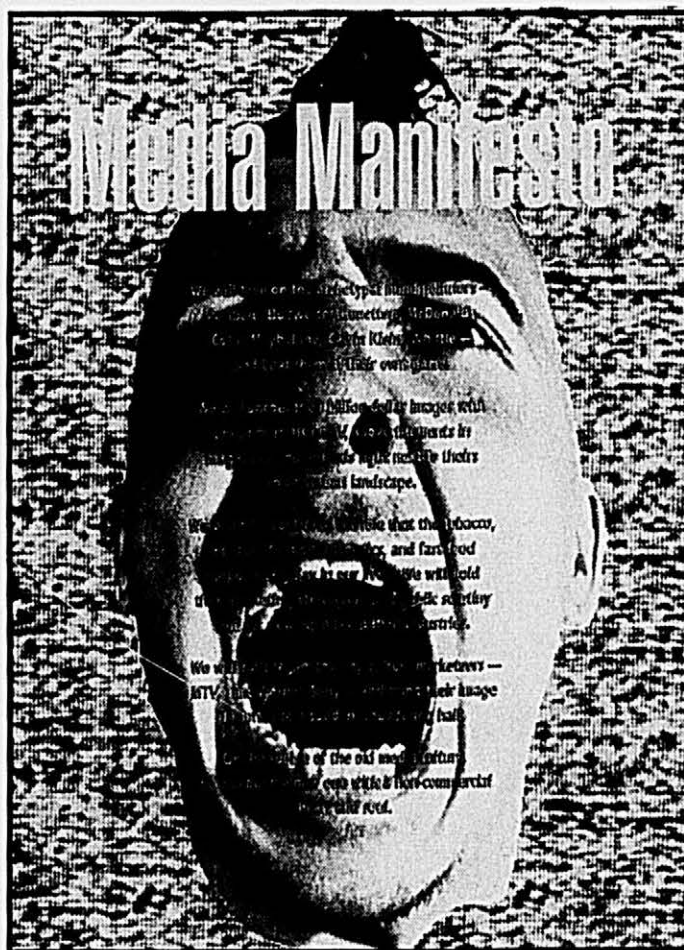
Graydon also recognises that guerrilla action can be a useful way to replace offensive images with your own message.

It is perhaps this sentiment that has prompted many young women, like Toronto's "Bitch Brigade" to take their dissent to the billboards of city streets, where activity potentially more empowering than discourse can be had.

Sarah Marsh, a McGill student who was part of a group of billboard activists in Montréal last summer,

says that taking a permanent pen to an offensive ad can be empowering. Marsh attacked, among others, Buffalo jeans and Christen Dior ads and has also placed stickers that read "99 per cent male ego" over ads she found offensive.

"I feel its really important to be able to talk back to ads because I think we're living in a time where mass communication is one-sided and we're constantly taking in images and messages. When we're taking in messages added to the ones put out by the advertiser it can be even more effective."



THE ADBUSTER MEDIA MANIFESTO, SUMMER 1993

"Cellulite — think for a moment — where were you when that word was coined? What were you doing? Because it certainly was a more significant event in the lives of North American women than the assassination of presidents."

— Katherine Dodds, *Adbusters*

breaking the two-year contract which had been signed and leading to a lengthy court case.

The Foundation won its claim of a breach of contract, but lost its claim that the breach also violated the right to freedom of expression guaranteed under the Charter of Rights and Freedoms.

Nonetheless, Munroe sees the court battle as significant because it reminded the public that it owns the airwaves. "The legal battle was really a tactic," Munroe says, noting that changes

says Graydon of the *Adbusters* anti-ads. "The value of their criticism is significant for a number of reasons. One is the sense of empowerment you get from creating alternative imagery. It's one thing to verbally resist... but to create an audio or audio-visual message against the mass-disseminated big-buck campaign is a gesture of empowerment.... It's a symbolic act and challenges Calvin Klein or Absolut Vodka in a tangible way."

We share the same night

Poets Against Poverty benefit for the NDG food depot

by stefanie von beoczy

If you were looking for a taste of fine poetry and a bit of social conscience on Tuesday night, Montréal's Bar Camera was the place to be. The NDG Food Depot hosted "Poets Against Poverty," a benefit event seeking food donations for the depot.

Organised by the depot's Philip Amsel, the benefit played host to a wide array of eloquent talent. According to Amsel, the event was intended to help collect food and money for all those who "can't seem to get a worthwhile break."

While the fight against poverty was the reason for the benefit, the many poets tried not to focus just on the hardship of poverty. Rather, as Amsel suggested, "these poems may give us some insight into our human condition."

And to tackle the "human condition" were eleven passionate artists who shared their world in a bilingual reading.

Opening poet Hugh Quinn gave a tongue-in-cheek introduction to the concept of a bilingual reading with a passionate rendition of an old Gaelic poem.

A member of the "Mad Poets' Society" of Montréal, Quinn spoke of the fact that the "homeless are not an accident." Asked about the usual subject matter of his works, Quinn answered in a deep Irish grumble, "all my poems are about repression and despair." Recognising the seriousness of his response, he quickly offered a hearty laugh and continued his game of chess.

Stephen Schecter, a sociology professor at UQAM was more vague about what inspires his poetry, saying that his poetry is based on "a lot of different experiences." Schecter finished his reading "Québec's Constitutional Problem with Canada," which he affectionately called a "love poem." On the political innuendo-filled poem, Schecter commented that "this is the only type of love poem we can have."

The political theme continued when Amsel himself came on stage to recite a poem entitled "Québec." The poem ends with "I am here to stay in Québec, and love will come home again."

But the highlight of Amsel's performance was a poem dedicated to single mothers, who Amsel credits as "the back-bone of the anti-poverty movement." Comparing the lives of the rich and the poor, Amsel asked, "Isn't it strange that we share the same night?"

Offering a feminine perspec-

tive were Jennifer Clark and Sandra Walsh. Walsh moved the listeners as her delicate voice recited a love poem "Angel of the Airwaves." Clark offered an energetic piece of performance art, highlighted by such gems as "I'm Oscar Wilde in privacy, lip-synching with myself exquisitely."

Further highlights were the Ginsberg-esque Robert Smith who read his beatnik piece, "There's no -ism like fascism," and Claude Hamelin, who was introduced by Amsel as "a scientist and a poet, which is very rare today."

Hamelin, a molecular geneticist, has been writing for 30 years and passionately exclaims that "poetry is so beautiful; it's a gift you don't have to buy."

As a poet, Hamelin feels he takes "moving pictures of time. I express simple things, but that's life." As a scientist and poet Hamelin confronts the schism between the classical and romantic way of life on a daily basis.

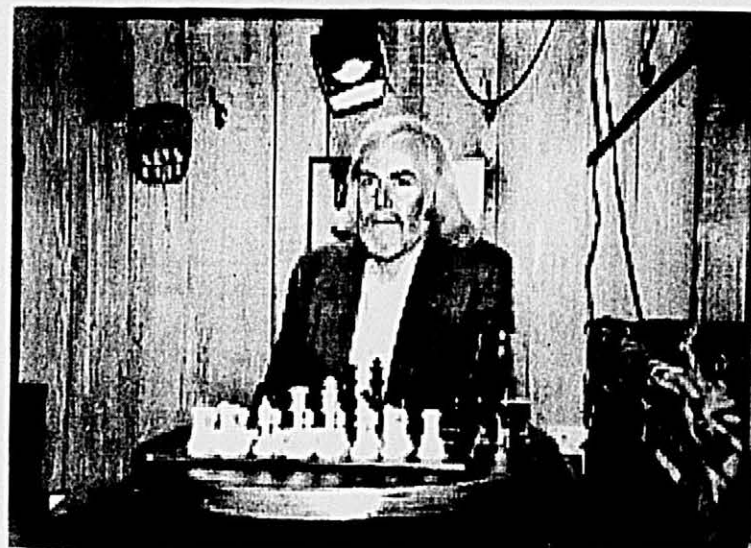
Having already devoted 15 years of his career to the study of the HIV virus, Hamelin draws a comparison between his two passions, saying, "Unless you study a virus like HIV you don't get a lot of grants and money, [in which case] it's a lot like poetry."

Ending the reading was George Apostolatos, whom Amsel endearingly introduced as the "Grandma Moses of poetry." Having only started writing poetry three years ago, Apostolatos insists that "it is a brand new life for me, something I never knew existed." Offering the wisdom of his age Apostolatos spoke of the "people that pick at the skeletons of calamities of the system." Further reading, "Reap

with the sieve of the lions of commerce and finance. To the condemnation of saints and devils," Apostolatos found support in the cheers of the audience, an appropriate ending to an evening of insight and soul.

For the depot, this type of event is nothing new. Amsel said that since it opened eight years ago, the depot has been a strong supporter of the arts in the NDG community.

Serving up to 20 000 people a year, primarily in the NDG area, the depot offers a vital support system for many unemployed residents. But in the present context of social spending cuts by the federal and pro-



HUGH QUINN - POET AGAINST POVERTY

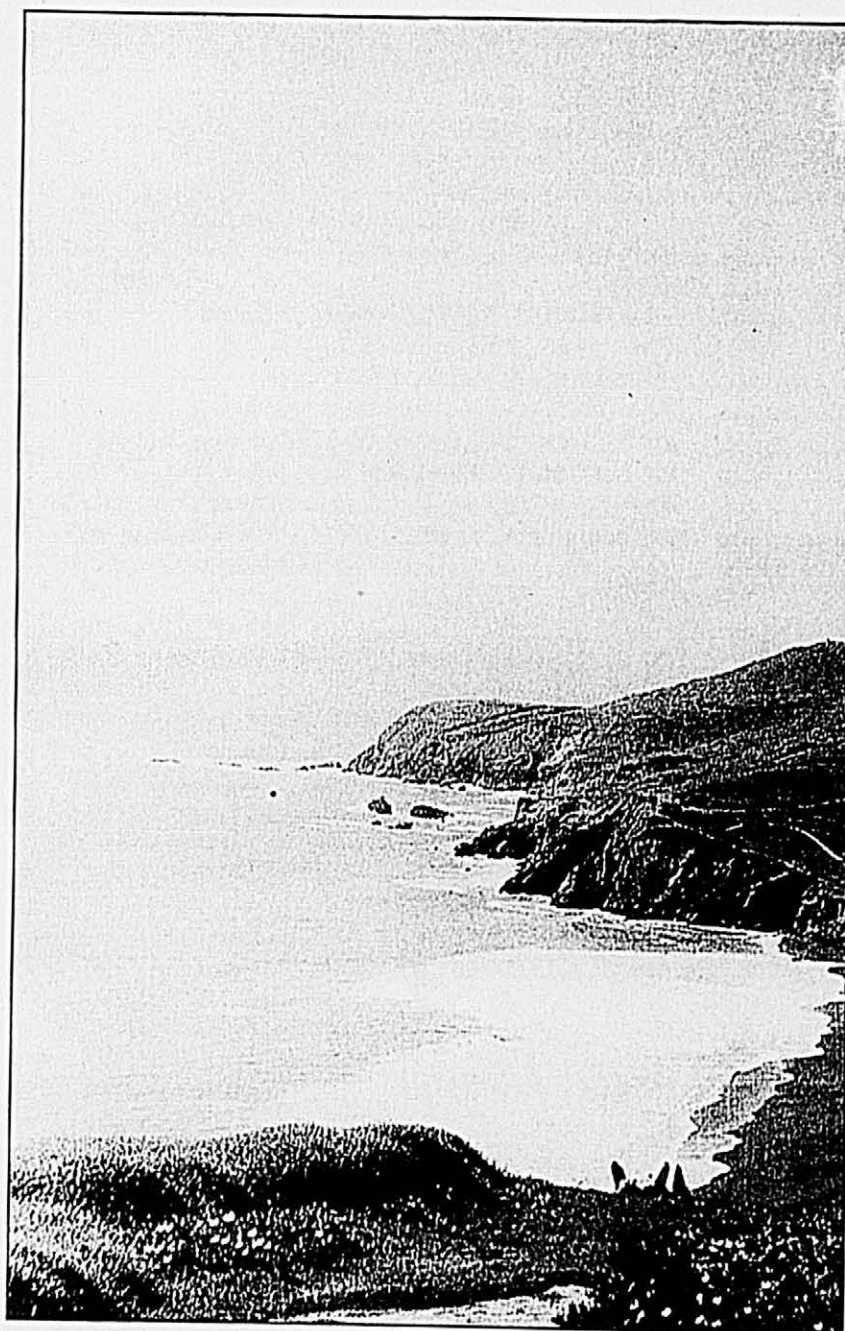
PHOTO BY LUCY ATKINSON

vincial governments, Michael Kay, the director of the depot, said he is worried about the future of the depot.

As Kay bluntly states, the recent cuts to welfare programmes

in Québec will simply lead to the depot seeing "more people with less money."

For Kay, the depot's future clearly depends on benevolent assistance by the community.



(untitled)

by Sarah Johnson

off the darkroom floor . . .

OFF THE HOOK?

by anupgrewal

Montréal-based mining company Cambior Incorporated is back in business in Guyana. Six months ago, the company was forced to close down its operations at the Omai gold mine on the Omai and Essequibo rivers, after a massive cyanide spill.

Now, a report by the Guyanese government's Commission of Inquiry, has found "no justifiable reason for [the mine] not being permitted to resume production."

But for some — including Guyanese and Canadian environmental groups, and human rights activists — the findings of the 61 page report are not sufficient to let Cambior off the hook.

According to Dennison Smith of Montréal's PIRA Communications, an organisation that has been working to dig up evidence on Cambior's actions in Guyana and elsewhere, the process of inquiry "was a farce from the beginning."

Who's responsible?

The report declares that Omai Gold Mine Limited, of which Cambior is the major shareholder, was "negligent" in its management of the mine. But it does not go further to examine who was responsible for the spill.

The August 19 1995 spill, which was the second such incident since May, resulted in the flow of 1.3 billion litres of cyanide and heavy metal laced effluent into the Essequibo, from its Omai tributary.

The spill has had a major impact on the lives of the fishermen and Amerindian population living along the Omai and

Essequibo rivers. Their water has been contaminated and their economies have suffered due to the temporary ban on the fish from the region and a decrease in the area's tourism.

But according to organisations such as PIRA and Probe International in Toronto, as well as the National Committee for the Defense of the Omai and the Amerindian Rights Association in Guyana, the report does not adequately address any of these issues.

Patricia Adams of the environmental group Probe International calls the conclusions of the report "arrogant."

And Travis agrees: "You don't just open a mine that had such a monumental disaster, without finding out why it happened."

It seems that, from the outset, Cambior, has manipulated the process of inquiry. As Travis points out, "Cambior said we'll have the mine back up in six months — this is even before the Commission began — and they did."

Between September and December, when the Commission was being held, Cambior first tried to make a \$150 settlement with illiterate fishermen, and then tried to pressure the

Guyanese government into limiting the inquiry to only 30 days. The latter resulted in the resignation of the first head of the Commission of Inquiry.

Smith views that "the focus from day one (for Cambior) has been on profits, even if that is at the expense of the safety of the Guyanese."

And again, with this report,

Cambior seems to come out on top. The report invalidates the harmfulness of cyanide, calling it an "emotive issue" towards which people have reacted irrationally and paranoiacally.

Saying that cyanide is "to be found in the seeds of apples, in peaches and plums, pears and cassava and its by product, and in cigarettes," the report finds the outpouring of cyanide into the Essequibo and Omai to be inconsequential.

But according to Smith the effects of the cyanide spill are not so easily dismissed. "This [the Omai spill] was the largest volume of cyanide effluent to have happened in the world. So what do we know, what can we know?"

Not a clean company

Cambior has been linked to similar mining disasters in North America, either directly or indirectly. Robert Friedland, the former head of Cambior's partner company, Golden Star Resource, was also once head of a mine in Summitville, Colorado. In 1992, Summitville was the site of one of the biggest ecological mishaps in US history. Friedland, who has become notorious for hopping from one disaster to another and selling his cyanide-based mining strategies the world over, is currently making deals with the military

dictatorship in Burma, and is eyeing Voisey Bay in Newfoundland as well.

Cambior itself has recently been under investigation by the Environmental Protection Agency for 12 environmental violations in its operation in Alaska, and has been connected to mining disaster in South Carolina.

And in Omai, unanswered questions remain concerning the faulty construction of the mine, the overloading of effluent into the waste ponds and the final collapse of one of these ponds.

Travis asks how the Guyana disaster could be so easily resolved when the mining operations connected to Cambior are in question in North America, and have concerned environmentalists and governments alike.

"Why is the United States spending \$150 million to clean up Summitville if there is no long-term impact from cyanide," asks Travis.

Taking on Cambior

The fact is that Cambior and its affiliates have yet to be made accountable for their actions. However, this may prove difficult.

Travis points out, "The Guyanese government may be reluctant to go after Cambior because if it's too aggressive, it [the Guyanese government] may not attract North American business."

Travis says that Guyana's need for investment may limit the extent to which Guyanese environmental and human rights groups can pressure Cambior to compensate for the disaster.

However, Travis goes on say that, with the help of Canadian organisations, the Guyanese groups may be able to achieve their goals.

PIRA is currently working on the possibility of taking Cambior to court here in Québec. But because it is working for the Guyanese groups voluntarily, PIRA is asking for help from university students with expertise in civil engineering, law, environmental studies and biology, or just information processing.

"We have to count on the universities to provide research help. We need people who are prepared to dig into this battle," says Travis.

Most important, he continues, is "to know what it was that went wrong."

If you are interested in helping research on Cambior and the Omai disaster, you can contact Dermot Travis or Dennison Smith at PIRA Communications at 338-3993.



WHO IS RESPONSIBLE FOR THIS MESS

EVENTS

Thursday February 1

- McGill Students International Development Initiative (MSIDI) general meeting, 17h30, Shatner Cafeteria. Info: 398-1530.
- Centre for Developing Area Studies presents Bangladeshi poet, journalist and former political prisoner Farhad Mazhar on "Popular Political Movements in Bangladesh." 11h, 3715 Peel, Seminar Room 100. Info: 398-3507.
- Literature live at the Yellow Door, featuring Tea Ceremony done by Bob Vaugeois. 20h30, \$3. 3625 Aylmer, 398-2371.
- Ciné Gael presents A Man of Importance, with guest speaker Maurice Podbrey as a part of its Irish Film Series. Conservatory of Cinematographic Art, Concordia, De Seve Cinema,

1400 de Maisonneuve West.
Admission \$3.50. Info: 481-3503.

Friday February 2

- Debating Union weekly practice rounds, starting at 17h30, Leacock 15.
- Zindabad!, a benefit for the Canadian Farmworkers Union at Bistro 4, 4040 St. Laurent, 20h.
- CKUT and Vanguard present "DJ Extravaganza II," in celebration of Black History Month. 1824 St. Catherine West, \$8 (part proceeds to benefit the Black Brothers and Sisters Support Groups).
- The launch party for Queer Café is being held at Bar Calafia, St. Elisabeth just below Rue Pontbriand, 20h.
- Jose M. Salinas Lopez, Professor for the Faculty of Philoso-

phy and History Political Science Committee of the University of Havana on "The Current Cuban Political System: An Introductory Analysis". 19h30, Centre St-Pierre, 121 Panet, Room 204. Info: 695-2352

- Temple Emanu-El Beth Shalom presents Tu BiShevat Seder, "Bring on springtime with fruit and wine." 20h15, all welcome. 4100 Sherbrooke West. Info: 937-3575
- Live music at Yellow Door, featuring Wire & Wood with Open Stage after show, 20h30. Admission \$3, 3625 Aylmer. Info: 398-2371.

Saturday February 3

- Yellow Door presents Ken Whiteley, 20h. Admission \$10/\$8, 3625 Aylmer. Info: 398-2371.

CD Review

NOFX - Heavy Petting Zoo
(Epitaph/Cargo)

With each album NOFX earn themselves a name in the punk rock scene by virtue of a distinctive sound, intelligent songs and a growing audience. With the exception of Bad Religion, they are probably the most noteworthy band that hails from California. This album uses few elements that a NOFX fan isn't already familiar with, but that is not to say that this album is a simple three chord ditty. They continue to combine hardcore, SoCal, ska and pure silliness.

Although there are no huge surprises here, Fat Mike's lyrics maintain the somewhat realism that he has become known for, along with the considerable humour: "I'm her butter, she's my bread / She's like a mobile waterbed / And when I get on top of her / I can't touch the mattress."

Who else would write a love song to...er...gravity impaired womyn? Kidding aside, there is

also a song about emancipated punk rock women. Also true to punk rock spirit they're not thrilled about the attention that the likes of MTV, major labels and corporate radio have been giving them. In fact they put a disclaimer in the lining notes for the mainstream: "We've been doing just fine all these years without you so leave us the fuck alone!" So do you really think it'll happen?

— jaymccoy

Renee Rosnes - Ancestors
(EMI)

In a modern jazz world dominated by a 'postmodern' sound that is in essence neo-traditionalist, comes another album with that 'cool' sound that could be dated from any time period of the past 40 years. *Ancestors*, although not a creatively brilliant album, does convey a sound that is aesthetically pleasing to listen to.

Renee Rosnes piano work is conceptually quite nice with her

keyboard style sounding much like what must be her major influences, Keith Jarrett and Oscar Peterson. Again, this sound is nothing new and forces this listener to reexamine the debate of where jazz is going, or rather where it should be going.

The two schools are represented by the progressive school that wants to combine jazz with hip hop or world beat influences versus the traditional school as represented by Wynton Marsalis which attempts to build on the creative groundwork laid down by such legends as Miles Davis or Charlie Parker. Rosnes certainly belongs to the latter school, choosing in her group many of the (lesser-known) musicians that recorded with Davis and Coltrane.

There is nothing wrong with belonging to the traditional school of jazz but Rosnes unfortunately is doing nothing new creatively. Beyond this, she lacks maturity in her song-writing which leaves her tunes sounding hollow and repetitive. On the whole, *Ancestors* works if only marginally as an album. Rosnes is technically gifted and must now work on developing her own innovative sound.

— gilshochat

The Mr. T Experience - Love is Dead
(Lookout/Mint Records)

Love is Dead isn't very pretty, but then again it's not supposed to be. Forget musicianship; The Mr. T Experience delivers its collection of feelings simply and

sloppily. Low-fidelity, caveman chords, nasal vocals and sparse leads drive home Dr. Frank's basic messages. The frontman's ideas are so elementary that he might be accused of the depth and profoundness that punks seek to dodge.

Punk sensibility seems so prepackaged, glossed-over or romanticised that the movement has been obscured by power-pop bastardisations.

Love is Dead recognises this reality with calculated disdain as in the song "Dumb Little Band," a track that laments the comparisons that all punk

bands must endure in the wake of Green Day and its ilk.

Nevertheless, The Mr. T Experience also skirts the possibility that a similar fate may impinge on their simple ways.

— mikecullen



The For Carnation: opening a new page in the Slint saga

by jonahbrucker-cohen

After a whirlwind tour across the US and Canada last summer, Louisville's post-Slint, minimalist ensemble, The For Carnation, are back on the road. Signed last March to New York's Matador Records, the quartet has produced one e.p. entitled *Fight Songs* and has another one on the way. Consisting of ex-Slint guitarists Brian McMahon and David Pajo, and drummer John Herndon and bassist Doug McCombs, both of Tortoise, The For Carnation weave songs with vocal subtleties careening over a brash, dynamic-laden, guitar/guitar dichotomy.

When Louisville progressive rock innovators Slint, broke up in the fall of 1991, there was little recognition of their talent outside of a small, tightly-knit group of friends. Like most indie bands trying to emerge successful from the middle of a coastal-based country, the group was faced with difficulty during their development.

Releasing their first e.p. (recorded by Big Black/Shellac guitarist/producer Steve Albini), *Tweez*, on the small independent label Jennifer Hartman out of Chicago, Slint created textural noise compositions by intertwining bass, two guitars and drums with ranging fluidity and high and low tonal sequences.

Balancing their punk influences with the neospacial movement of the late eighties, guitarist/vocalist McMahon whispered stories and poetry over high-pitched feedback and piercing percussion.

Finally, during the spring of 1991, Chicago-based indie Touch and Go signed the group and released a six song EP called *Spiderland* that would jolt record moguls throughout the

country and cement a devoted audience. But unfortunately, just as their sounds were emitted through a larger distribution network, Slint decided to call it quits.

Five years later, the voices and instrumentation found on

those two EPs and an eponymous one (released in the fall of 1993) are spread out among a variety of groundbreaking new projects. Some extensions include ex-drummer Ethan Buckler's blues-pop band King Kong and Pajo's work with Tortoise.

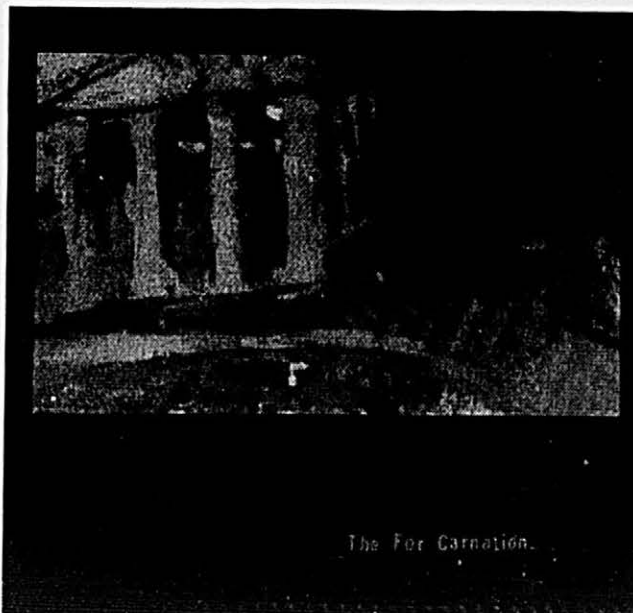
The For Carnation emerges as McMahon's first post-Slint affair, exempting his duties as the accompanying guitarist in fellow Louisville mainstay Will Oldham's Palace Brothers.

Concentrating on the same stylistic traits that Slint embodied, McMahon has written inspiring songs that con-

lesce from slow ballads to smooth, groove-oriented jazz pieces. With a keyboardist — recently added to their line up — mixed on top of drummer Herndon's mastery over brushes and airy break beats, the band ranges from dream-like mindscapes to an often feverish intensity.

Inspiring a multitude of new bands trying to mimic the Slint sound, McMahon's creativity has surpassed his initial musical outlet. Working alongside such peers as David Grubbs, Jim O'Rourke and John McEntire, who similarly graduated from noisy bands into sonic numbness, McMahon and The For Carnation stand as a testament to the production of music that challenges traditional structure and creates a newer, more defined aural language.

The For Carnation play Thursday, February 1 (tonight) at Cabaret Retro-Star (2111 St Laurent) with Montréal's new-est sensation, The Dicks. Look



Thursday, February 1-6, 1996

CLASSIFIED ADS

Ads may be placed through the Daily Business Office, Room B-07, University Centre, 9h00-14h00. Deadline is 14h00, two working days prior to publication.) **McGill Students & Staff** (with valid ID): \$4.55 per day, 3 or more consecutive days, \$4.00 per day. **General Public**: \$5.70 per day, or \$4.85 per day for 3 or more consecutive days. Extra charges may apply, and prices do not include applicable GST (7%) or PST (6.5%). Full payment should accompany your advertising order and may be made in cash or by personal cheque (for amounts over \$20 only). For more information, please visit our office or call 398-6790. **WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE. PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER.** The Daily assumes no financial responsibility for errors, or damages due to errors. Ad will reappear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

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EDDY BISHARA PHARMACY



The Chief Returning Officers are accepting nominations for the following positions:

- | | |
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| <p>A) Students' Society of McGill Executive</p> <p>President
Vice President Internal Affairs
Vice President External Affairs
Vice President Finance
Vice President University Affairs</p> | <p>C) Undergraduate Representative to the Board of Governors (1)</p> |
| <p>B) Senators</p> <p>Arts
Dentistry
Education
Engineering
Law
Management
Medicine
Music
Religious Studies
Science</p> | <p>D) Inter-Residence Council</p> <p>President
Vice President Internal
Vice President Finance
Vice President Administration
Representative to SSMU Council</p> |
| | <p>E) CKUT Board of Directors (2)</p> |
| | <p>F) QPIRG Board of Directors (9)</p> |
| | <p>G) DAILY Board of Directors (6)</p> |

The nomination forms can be picked up at the Main Desk in the SSMU office in the Shatner Building, 3480 McTavish. Nomination forms are available from February 1, 1996 at 9:00 a.m. until February 12, 1996 at 5:00 p.m. The **deadline** for all nominations and student initiated referendum questions is **February 12, 1996 at 5:00 p.m.** Further inquiries can be directed to the CRO's Joya Balfour or Warren Tranquada at 398-8222 or leave a message at the SSMU Main Desk in the Shatner Building.

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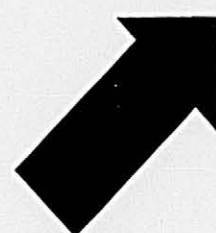
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